

Artistic Education an alternative formative pedagogical and didactic tool – folder / blog

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Me refiero a la creencia, demasiado extendida, en las que las artes cultas proporcionan un tipo de experiencia est tica cualitativamente superior a la “est tica basura” de la publicidad, el cine de masas o los videojuegos. Es justamente esta distinci n categorial en lo est tico lo que est  dificultando, a mi juicio, una aproximaci n m s efectiva entre las artes y los ciudadanos, sean estos expertos o no.

S  que en educaci n no hay formulas infalibles, pero a mi juicio, la salida m s natural a este distanciamiento deber a pasar por una adecuada combinaci n de diversas acciones: la intensificaci n curricular de la educaci n art stica, la reconsideraci n del papel que el arte en la configuraci n de la experiencia est tica de nuestros conciudadanos y la aceptaci n de que la arte, tal como lo entendemos desde una perspectiva culta, no culmina las necesidades de los estudiantes (Agirre: 2005: 29)

The pedagogical and didactic dynamic system in Artistic Education

The pedagogical and didactic dynamic system is focused on individual learning process and aims at the development of artistic knowledge, helping and guiding learners through different strategies or individual support, thus reinforcing the process.

In consequence, this presentation looks for an alternative to the intercommunication student-teacher supported on the educational paradigm – Eisner (1995), Caja (coord. 2001), Freedman (2005), Agirre (2005), Acaso (2006), among other –, through textual analyses of the daily diaries, developed by teacher and students, so as to discover successes or difficulties felt in individual learning, either through the blogs, either through the development of the folders.

Nowadays, since we may choose different methods of teaching and learning, used in different spaces and applying practices, we are urged more and more to think of the possibility of developing teaching practices which lead to questions such as

- which way should we follow ?
- how can we adequate the action to the needs felt ?
- how can we improve the teacher’s?

Our concern with the didactic and pedagogical devices to be used according to a certain public we pretend to attain, forces us do adopt strategies that suit the curricular school project in Higher Education, taking in account differentiated levels of artistic knowledge and the respective visual culture. In fact, we must follow this institutional direction that goes from the curriculum to

didactics. The artistic teaching practice, at the learning level – either primary or higher –, that regards the plastic expression, the visual communication, the visual arts or, still, the area of education and of the artistic educational technology, the itinerary presented in this subject, follows the choice, the manipulation and the recreation of a product, as from the image of a diary journal, an arbitrary choice, but revealing however the visual culture of the one who selected it.

It takes into account the level of the student’s visual alphabetisation, since it looks for a way that the student may construct and reformulate new meanings, doing it through its manipulation, a practice oriented to the recreation of new stories leading to the growing of the pretended artistic-imagetic knowledge (Agirre, *op.cit*:37)

Parallel to this process simultaneously the a non formal learning either by the student either by the teacher develops and the inclusion of other activities happens giving the opportunity of enlarging the horizons, the knowledge, which will become visible, through the argumentation which is registered in the diary, in the abilities and concepts which concern the artistic knowledge the competencies that become visible when the images are manipulated.

These didactic and pedagogical devices give us the opportunity to reflect over these products and the resulting creative practices that are meaningfully (re)constructed. Thus, the student renews his visual repertory – “Comprender una imagen no consiste en averiguar qu  quiso decir el autor, sino en establecer qu  quiere decir la imagen para nosotros” (Acaso, 2006:47).

This prospective (re)orientation about the development of artistic competences, in formal or non-formal environments, allows us to check immediately the knowledge management contextualized and personalized and if students really participate in the tasks done in different spaces.

The value of the alternative applicability of this formative pedagogical and didactic tool – folder or blog – results of being adequate to the operative and affective outlined aims for artistic education. In consequence, we have always felt the urge to reflect over the students’ writings around the thematic of the image (the image of the daily life, language / visual message, discourse, context, visual artifacts) and the correspondent recreation, trying to understand the two teaching typologies, i.e. the relation art-education art, the relation art-artist (2008/09)

Image recreation

We present now two examples of different trainings (ESE/ESAP), with identical didactic strategies, however using different didactic and pedagogical devices facilitating the intercommunication student-teacher, similar methods of data collection, - the folder and the blog – a symbolic way to project the whole of the knowledge construction process, leading simultaneously to the reflection and its registration – the reflection over the process and thus implying the subject himself in the process, an implication that involves the whole of the subject – his cognitive side as well as his affectivity (Vigostky *apud*. Arantes, 2003. [Report to Annex]

From affectivity to cognition – reflecting upon students’ evolution

As from these two examples chosen without criteria, from two above mentioned subjects, we intend to analyze the students’ process of artistic knowledge construction, trough a critical overlook of their written and visual exercises, confronting two different realities of teaching practice, having in common the same teacher and the same didactic strategy.

Though the examples presented are related to two different levels of image study, the students’ visuals representations resulted from the proposal announced by the teacher; as Acaso (2006) refers:

- they depart from the same type of manipulation of an image chosen by the student from a magazine – an image taken as an epistemic product (representation with more reality, the photo from a magazine);
- they convert those images into visual symbolic product images (when the information is of   de unrealistic abstract nature) and, last
- they transform those images into didactic products, as products that convey information that is intended to be internalized, and so they realize various activities as a result of this internalization.

It starts with an initial motivation, through the conceptual-contextual approach so as to perform visual products according to an open planning. We consider the various arguments on their relevance and viability. We are concerned with the fact that students may create empathy for the subject and we appeal to the adequacy of the project in the cultural and artistic dimension. The instructional aspects are crucial for the production of this visual artifact, in an educational context, ie, the ability to symbolize artistically.

When the method is implemented, we present the proposals and the final reflection is recorded. This final reflection consists of reports of personal experiences and refers more or less explicitly to the type of teaching and learning processes developed. We expect a critical reflective writing at the end of each process, either at the end of the class or at the end of a task – “Teaching is na art in the sense that teachers, like painters, composers, actresses and dancers, make judgments based largely on qualities that unfold the course of action.” (Eisner cit. Michal D. Day, *Art Education in Action*, 1995:17)

In analogy to the portfolios, folders and blogs, regarded as an area of inter-communication teacher-student, they also present the program contents that are discussed. They collect documents produced during the courses, reproductions and miscellaneous information as well as products developed by the student (Agirre, 2005:139).

The work of the student at the School of Education J. Piaget (located on the outskirts of the city of Vila Nova de Gaia, Canelas) and the work of the student at the Art School of Porto (located in the historic city of Porto) may be considered related, either by the practical, conceptual and theoretical repertoires, either by the teaching method adopted, since both bring out impressions, perceptions and thoughts expressed, i.e., they show cultural values. In this respect, they both meet the expectations of the use of reconstruction and interpretation, and they develop and produce multiple meanings, based on the art perception and art expression.

On this theme, there is an ongoing ethnographic research, which focuses on the analysis of the written records, questioning the action and the creative thinking, since it evokes techniques, technologies and educational cultures of the current Portuguese art education. There is also the sharing of experiences, involving memories, emotions and opinions on creative writing, and critical questions about the very process of teaching and learning and interaction teacher-student.

From the dialogue to the project of recreating the visual product, students combine technical and aesthetic processes, coming from different socio-projected visual cultures. The do it individually and in group. Moreover, viewed an artistic product, beyond the limits of the folder and of the blog, the process is even more disclosed via other media, CD (folder) and Youtube (video) by converting the outset, playing a playground, accessible relevant to the acquisition of non-formal learning, then becoming a didactic product.

From the proposals disclosed to the visual artifacts produced by the students, this learning process is oriented to the aesthetic dimension. We also feel the need to raise the level of visual literacy,

both in the construction of masks, as in developing a visual narrative, as the second example shows.

Reflected images

Manipulative activities and experimentation – school of education	Manipulative activities and experimentation – school of arts
<p>Extracts</p> <ul style="list-style-type: none"> ▪ Taste and imagination ... "we pretend." We learned some concepts in a relaxed way, after a day's work. "It feels good." ▪ I was touched by the difficulty I felt doing something so simple. ▪ This class, like others, went very well, in an informal way... I was happy because I feel I have improved in drawing. ▪ For me it was a bit hard. ... therefore I must train ... ▪ Today I enjoyed the class because it went better than the last one. <p>(Construction)</p>	<p>Extracts</p> <ul style="list-style-type: none"> ▪ Imagem da publicidade destinada a promover o turismo em Portugal. Decidi escolher apenas a parte da imagem que me intrigava por introduzir uma sensa�o de ambiguidade Esta imagem transmite assim, para mim, uma sensa�o de estranheza que a torna mais interessante que a imagem original." ▪ Manipular a imagem de modo a lev�-la aos limites da percep�o, tornando-a quase invis�vel. Seguindo a ideia de "afogamento" que segui na outra imagem ▪ Procurei acentuar com a escolha deste detalhe (as bolhas de ar), necessariamente abstracto e amb�guo. Procurei continuar com a minha ideia inicial de representar o estado imediatamente precedente � perda de consci�ncia. ▪ Numa tentativa de manter a minha procura por uma tradu�o visual poss�vel da perda do estado de consci�ncia, quis explorar o que vem depois, isto �, o vazio, o inconsciente, o indeterminado, o desconhecido. <p>(looking) http://www.flickr.ciom/photos/auralis</p>
<p>Reflection of the teacher</p> <p>We have started this block of classes, with the introduction to the use and application of images, manipulation and meaning. We referred to different types of tools to use, experimentation, systematic, didactic aspects, pedagogical nature, taking into account previous information about student's ability to manipulate tools. We referred to sensitivity and ability to analyze and re-imaging and commented the subsequent development of the creative process through the final reflections presented.</p>	<p>Reflection of the teacher</p> <p>We have started this block of classes, with the introduction to the use and application of images, manipulation and meaning. We referred to different types of tools to use, experimentation, systematic, didactic aspects, pedagogical nature, taking into account previous information about student's ability to manipulate tools. We referred to sensitivity and ability to analyze and re-imaging and commented the subsequent development of the creative process through the final reflections presented.</p> <ul style="list-style-type: none"> ▪ Concepts ▪ Advertising, ambiguity, strangeness, manipulation, perception, abstraction, consciousness, the void, the unconscious, the indeterminate, the unknown ▪ Procedures

<ul style="list-style-type: none"> ▪ Concepts ▪ Taste, imagination, informal, design, training ▪ Procedures ▪ Observe, express, draw, cut, paint, paste, measure, construct, deconstruct recreate, analyze, reflect ▪ Attitudes <p>Proper use of the tools of recovery and re-imaging, in educational practice</p> <ul style="list-style-type: none"> ▪ Evaluation <p>The action undertaken, type of sequence, determination, competences developed in the project, proper use of the tools, scheduled time.</p>	<ul style="list-style-type: none"> ▪ Observe, manipulate, express, analyze, recreate, reflect, construct, deconstruct ▪ Attitudes ▪ Proper use of the tools of recovery and enhancement of recreating images in artistic practice ▪ Evaluation <p>The action undertaken, type of sequence, determination, skills developed in the project, use of the tools, time.</p>
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From comprehension to production - a reflection on didactic transformation

Having achieved an artistic production, which is committed to a student's visual culture, it seems interesting to note the fundamental aspects that we consider in this proposal:

- Give examples of the steps of the process, which aims to creative;
- Enhance the aesthetic experience of students in different contexts;
- Analyze the visual products, significant, considering the sequence of the review of each class;
- Propose a working methodology that addresses the cultural dimension of student.

We considered the objective of clarifying the type of skills and the particularities of the visual arts and multimedia as well as the needs identified by the technological complexity in the service of artistic production nowadays. We aim at contributing to enhance understanding and critical reflection (student-teacher) either through the analysis of narratives produced by students and teacher, either by the participation in different stages of interpretation and recreation.

We promote the inter-communicability, teacher-student, based on the transmission of knowledge and mutual recognition of the determinants in the use of media, using folders and blogs, both in artistic and educational approach that integrates the technological symbolic dimension.

Conclusion

We also pretend to show the path of an applied strategy, committed to the students' sensitivity and applicability of contents as learning is in process – formal and non formal. On our opinion that is what we need more in school nowadays.

So we want to highlight the proposal for its capacity of building meta-languages and meta-stories, either through the analysis of critical writing that incorporates both art contents and critical writings of the activities – involving both students and teachers in a playful and creative instructional dimension.

Coming to an end we highlight in this proposal the ability to produce visual inter-communicational artifacts promoting the dialogue student-teacher, profiling an aesthetic result of this ongoing dialogue, which contains a systematic analysis of daily reports of students, involving the stakeholders in the creative individual, whether through the use of folders or the blogs.

The experiences focused in this paper, gave us the opportunity to question the contents and also the teaching practice developed in Education and Art using short stories written at the end of each lesson – a ‘critical reflection’ and a meta learning process.

Should we consider it a perspective of the Ethnographic Methodology – *long life learning* as a continuous personal research?

Bibliografia

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Annex

FOLDER

Example 1 – Paula [Student at School of Education J. Piaget, located on the outskirts of Vila Nova de Gaia (Higher Education) – Primary Teacher Training Course, 3rd year]

1^a aula

Data: 13/09/2008

Gosto desta fotografia porque na nossa imagina  o podemos ser o que queremos.

Al m disso faz-me lembrar as crian as num jogo de faz de conta.



Gosto desta imagem porque na nossa im-
agina  o podemos ser quem queremos.
Al m disso, lembra-me as crian as no jogo de

BLOG

Example 2 – Sofia [Student at Art School of Porto, located in the historic city of Porto (Higher Education) – Visual Arts Course, 3rd year]

Exerc cio 1

Data: 15 de Mar o de 2009

<http://foto-instalacao.blogspot.com>

A imagem original a partir da qual foi conseguida a imagem que apresento aqui mostrava um mergulhador observando uma raia no fundo ondulante do mar. Fazia parte de uma publicidade destinada a promover o turismo em Portugal. Decidi escolher apenas a parte da imagem que me intrigava por introduzir uma sensa  o de ambiguidade. O aglomerar de bolhas de oxig nio libertadas em direc  o   superf cie, juntamente com o fundo azul escuro, trazem-me   lembran a sensa  es de opress o (penso que ser  das  ltimas coisas que uma pessoa v  quando se afoga). A figura, aqui apresentada apenas fugazmente, contribui para a sensa  o de ambiguidade: n o conseguimos identific -la, nem conseguimos perceber o estranho aparato que ela traz. Esta imagem transmite assim, para mim, uma sensa  o de estranheza que a torna mais interessante que a imagem original.

Imagem (re)enquadrada



Tema: An lise da imagem I

Proposta did ctica – selec  o de uma imagem numa revista

- Classifica  o de imagem: organiza  o e configura  o;
- Identifica  o, na imagem, de objectos (machado, capacete, bolas, candeeiro, cadeira);
- T tulo atribuído pela aluna: “A festa encantada”;
- Conceitos desenvolvidos: cor, objecto (de estudo) t tulo, imagem.

Tema: A Tema: An lise de Imagem I

Proposta did ctica – selec  o de uma imagem numa revista

- Classifica  o /identifica  o da imagem
- Tipo de representa  es visuais resultantes da manipula  o da 1^a imagem
- T tulo atribuído pela aluna: Afogamento
- Conceitos desenvolvidos: significa  es
- Recria  o de imagens

 aopestanda disse...

Escrever sobre a dimens o simb lica da

Reflex o (avalia o da aula):

Foi uma aula relaxante, divertida. Aprendemos alguns conceitos de uma forma descontra da, ap s um dia de trabalho... sabe bem.

imagem. Seria interessante referir a mesma, ao n vel da *Significa o*, da *Denota o* e *Conota o*, conjuntamente. a.p

Reflex o:

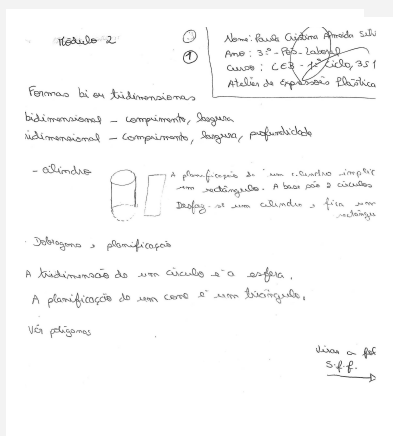
Decidi escolher apenas a parte da imagem que me intrigava por introduzir uma sensa o de ambiguidade. Esta imagem transmite, assim, para mim, uma sensa o de estranheza que a torna mais interessante que a imagem original.

2  aula

Data: 20/09/2008

Proposta Did ctica: Manipula o da
imagem/formas : experimenta o/aplica o

Tema: imagens – produ o /reprodu o



Reflex o:

Nesta aula aprendi a representar, os cilindros, atrav s de rect ngulos, cones atrav s de tri ngulos, esferas atrav s de c rculos. Sensibilizou-me a dificuldade que tive em fazer uma coisa aparentemente simples.

Exerc cio 2

Data: 23 de Mar o, 2009

Proposta Did ctica: Manipula o da
imagem/formas: experimenta o/aplica o

Tema: imagens - produ o/reprodu o



Reflex o:

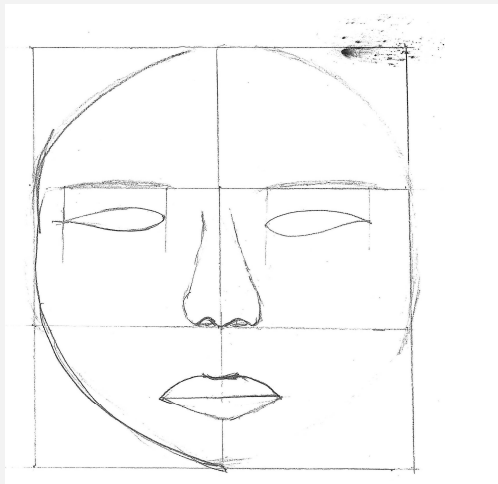
Decidi manipular a imagem de modo a lev -la aos limites da percep o, tornando-a quase invis vel. Seguindo a ideia de "afogamento" que segui na outra imagem, quis de certa forma procurar o momento anterior   perda de consci ncia e traduzi-lo visualmente.

3ª Aula

Data: 27/09/08

Proposta did ctica: Redescobrir o "realismo", a dupla signific  o

Tema: O registo (representa  o da representa  o: imagem – figura  o – “O rosto”)



Reflex o:

Hoje aprendemos a diferen a entre formas bidimensionais e formas tridimensionais. Aprendemos a no  o de antropometria. A professora explicou-nos como podemos medir as diferentes partes do corpo. Depois experimentamos com a colega da frente. A professora explicou-nos como desenhar o rosto, esta aula, como as outras, correu muito bem, de uma forma informal,...

Fiquei feliz porque considero que melhorei no desenho.

Exerc cio 3

Data: 7 de Abril de 2009

Proposta did ctica: Redescobrir o "realismo", a dupla signific  o

Tema: o registo (Representa  o da representa  o: imagem – abstrac  o – “O afogamento”)



Reflex o:

A terceira e  ltima imagem foi criada atrav s da amplia  o de um determinado detalhe da imagem que a precedeu.

A imagem, a preto e branco e deliberadamente quase inexistente, s  pode ser vista com um certo esfor o, algo que procurei acentuar com a escolha deste detalhe (as bolhas de ar), necessariamente abstracto e amb guo. Procurei continuar com a minha ideia inicial de representar o estado imediatamente precedente   perda de consci ncia.

4ª aula

Data: 4/10/08

Proposta did ctica: Recria  o da imagem pela combina  o de diferentes signos visuais

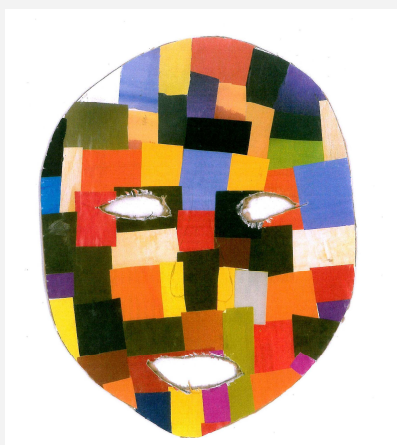
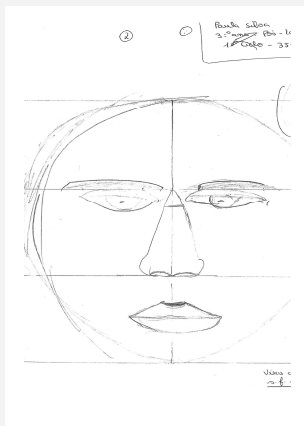
Tema: Representa  o da “Expans  o” da imagem pela combina  o de diferentes signos (Registos – desenho/m scara)

Exerc cio 4

Data: 19 de Abril de 2009

Proposta Did ctica Recria  o da imagem pela, combina  o de diferentes signos visuais

Tema: Representa  o da “Expans  o” da imagem, pela combina  o de diferentes signos (Registos -negativo/positivo)



Reflexão:

Hoje estivemos a aperfeiçoar o desenho do rosto. Insistimos até conseguir fazer um desenho aceitável. Para mim foi um pouco difícil, mas como diz a Dra Assunção Pestana, há que treinar...com força de vontade, tudo se aprende. cobrimos ainda a máscara bidimensional.



Reflexão:

Decidi criar uma sequência abstracta através da alternância da imagem do último exercício e do seu negativo. Numa tentativa de manter a minha procura por uma tradução visual possível da perda do estado de consciência, quis explorar o que vem depois, isto é, o vazio, o inconsciente, o indeterminado, o desconhecido.

5ª Aula

Data:11/10/2008

Proposta Didáctica: Reinventar a imagem; construção de uma narrativa visual em outro suporte.

Tema: Construção de uma narrativa a partir da última imagem realizada, utilizando outro suporte (tema: “máscara” – imagem colocada em CD).

Exercício 5

Data: 15 de Junho de 2009

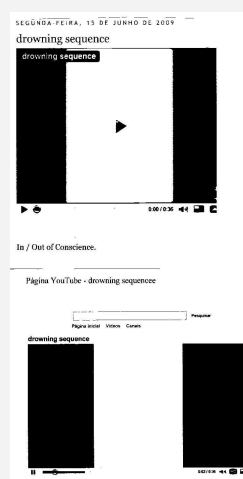
Proposta Didática: Reinventar a imagem; construção de uma narrativa visual em outro suporte.

Tema: Construção de uma narrativa a partir da ultima imagem realizada, utilizando outro suporte (tema: “afogamento”- filme colocado no youtube).



Reflex o:

Hoje gostei da aula, pois esta correu-me melhor que anterior. Continuamos a cobrir a mascara bidimensional, que t nhamos come ado na aula anterior. A Dra Assun  o Pestana deu-nos o conceito de imagem e falou-nos das duas masc reis que ir mos fazer Sendo que a 1  em cart o   dimensional, a 2  em pasta de papel. Ensinou-nos que as imagens podem ser figurativas (representativas) abstractas e ou simb licas.



Reflex o:

Decidi seguir o seu conselho e utilizar o negativo da imagem para criar uma sequ ncia. Consegui colocar o v deo no Youtube A minha inten  o foi "abstratizar" o momento de afogamento. domingo, 21 de Junho de 2009 coment rios:  aopestana

Ol  Sofia

o f lme apresenta um tratamento de imagem e som com car ncia e ritmo, prop e novas explora  es art sticas nos campos da imagem/som a explorar futuramente. Bom trabalho a.p